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THE BRYAN BEQUEST


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THE BRYAN BEQUEST

RANCIS REUBELL BRYAN, a native of Boston, U.S.A., long resident in Paris, had at intervals extending over many years made occasional gifts to the Victoria and Albert Museum; chiefly paintings in oil and water-colour by French artists of the nineteenth century, as well as a considerable collection of prints and drawings, and some French clocks. He died in 1902, bequeathing to the Museum his residuary estate. The sum resulting from this bequest, amounting to nearly eleven thousand pounds, has been invested as a special fund the income of which is applied to the purchase of objects of exceptional interest and importance to the Museum. The label of each object so purchased includes a statement of its acquisition under the bequest.

The illustrated descriptions of the twenty-five objects so acquired up to the present, which follows this note on the origin of the fund, will be supplemented from time to time by similar descriptions of further purchases as they are made.

It is hardly necessary to state that such an endowment, free from hampering conditions, is the ideal form of benefaction for an institution such as the Victoria and Albert Museum. Each object acquired is enabled to take its place in the group of work in the Museum to which it properly relates, and so to develop its utmost value to the public, the student, and the connoisseur. Yet each is definitely associated by its label with the name of the founder of the fund. Finally, by bringing all together in one volume of brief descriptive studies, each adequately illustrated, dealing with their artistic features and historical interest, a memorial of the founder is set up which will grow year by year in value and importance to commemorate his act of public benevolence.

ERIC MACLAGAN

June 1925

CONTENTS

- I SERPENTINE TANKARD
- II THE MOODY SALT
- III TWO PAIR OF TAPESIRY
- IV LINEN TEXTILES FROM EGYPT
- V THE CROMWELL MAZER
- VI THE DOU ARMOUR
- VII THE DANNY JEWEL
- VIII EMBROIDERY FROM EGYPT
- IX FRONT OF A TUNIC
- X SYRIAN EARTHENWARE VASE
- XI PERSIAN EARTHENWARE DISH
- XII EARTHENWARE DISH, PROBABLY SYRIAN
- XIII CHARITY GROUP IN TERRA-COTTA
- XIV HEAD OF A SAINT BUST IN PAINTED LIMWOOD
- XV CROSIER-HEAD OF AN ABBOT OF HYDE
- XVI OVAL PECTORAL CRUCIFIX IN MORSE IVORY
- XVII THE GODSFIELD PYL
- XVIII JACOBINE TANKARD
- XIX CHINESE LACQUER BOWLS FOR INCENSE
- XX CHINESE JARS IN CARVED RED LACQUER
- XXI CHINESE VASE IN CARVED RED LACQUER
- XXII THE VIRGIN AND CHILD RELIEF IN MARBLE
- XXIII SILVER TAPER-STICK
- XXIV A COMMONWEALTH SILVER CUP
- XXV DESIGN FOR AN ALTAR

SERPENTINE TANKARD



THE body is of green serpentine marble turned with slight mouldings and spreading towards the base. The mounting, in silver, includes foot, a band round the lip and another encircling the body, domed lid with finial and thumb-piece, and a boldly curved handle. The lid is engraved with a design of foliage, cherub-heads, and heads of a grotesque character, the rest of the decoration is chiefly done by casting in low relief in moulds prepared with repeating stamps. Cast openwork of a female demi-figure garnished with foliage forms the thumb-piece, a pedestal surmounted by a pointed knob is the finial of the lid. Maker's mark, a trefoil "slipped," in a shaped shield.

English, about 1620

Height, 8 1 in , diameter (foot), 5 2 in

M 52—1912

The fine form of this tankard is shown to great advantage in the *effectively contrasted materials dark green marble and bright silver*. The workmanship of the mounts is extremely good, by a London silversmith whose name is unknown, but whose productions are remarkable for their excellence in the method of low relief decoration by casting from repeating stamps. Among these pieces are an alabaster casket mounted in silver-gilt (the Dyneley Casket in this Museum, No 24—1865) and an ostrich egg cup in the Swaythling Collection, in which the mounts are also gilt. The maker's mark, which is

borne alone by the other two pieces (presumably as being only on mounts) is, in the last-mentioned example, accompanied by the London hall-mark for 1623-4. The tankard is probably of about the same date, the casket may be a few years earlier. It is worth noting that the gilding of the mounts is with good reason omitted in the tankard for the sake of the superior contrast afforded by the plain metal.

The vigorous piece of engraved decoration on the cover, much in the style of the contemporary engraver of the Dutch school, Michel le Blon, is a welcome change from the designs of South German origin so largely prevalent in the preceding century.

Victoria and Albert Museum, *Catalogue of English Silversmiths' Work*, 1920, No 39, pl 18

Formerly in the collection of Sir F. A. Milbank, Bart. (Sale at Christie's, 27 February 1890, lot 84), and later in Mr Joseph Dixon's collection (Sale at Christie's, 23 March 1911, lot 98)



THE MOODY SALT



SILVER, with decoration of acanthus foliage chased and repoussé in very low relief. It is square in plan, contracted in the middle, and surmounted by four scrolls or prongs, between them is a circular cavity for the salt. It rests on four shell feet. On one side

the initials A V M are inscribed in pricked engraving. Maker's mark, WH with a mask (?)

English, London hall-mark for 1664-5

Height, 7 4 in , width at feet, 7 8 in

M 347—1912

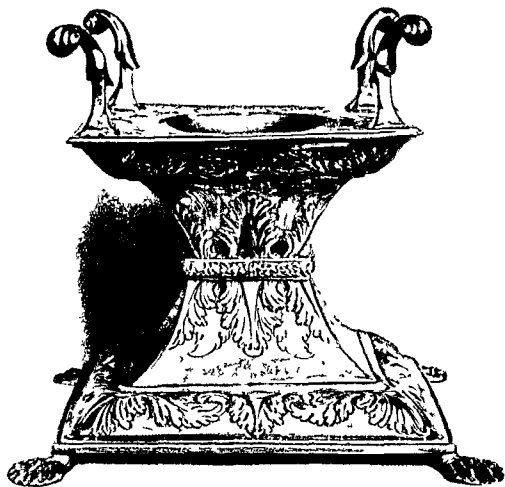
The standing salt that is to say a salt cellar raised on some sort of pedestal for centuries ranked as the chief piece of plate on the dining-table and it is clear from numerous references in literature of the sixteenth century how much ceremonial importance was attached to it. The present is an example of the last generally popular form of ceremonial salt the design apparently developed from an earlier variety based on the hour-glass. The purpose of the four upright scrolls is to support a napkin. The shell feet at the corners spread the area of the base and increase the appearance of stability.

A set of four salts of similar form is in the possession of the Clothworkers Company, but these do not exhibit the decoration of boldly designed acanthus foliage which springs from a raised moulding encircling the waist of the present example and forms a border above and below. Variants of the same type but on a circular plan, and generally simpler in outline are possessed by the

Corporation of Portsmouth and Winchester College; a set of four elaborated from a similar model is among the royal plate in the Tower of London.

The pricked initials A V M garnished with ornaments which appear on one side doubtless refer to some member of the Moody family, to whom the salt formerly belonged, and his wife.

Victoria and Albert Museum, *Catalogue of English Silversmiths' Work*, 1920, No 54, pl 23



TWO PANELS OF TAPESTRY



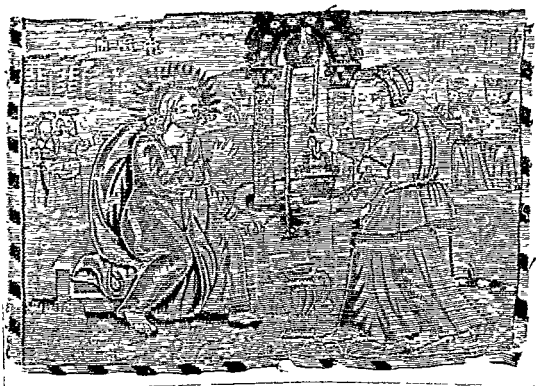
WOVEN in coloured wools and silks, and silver-gilt and silver thread, on woollen warps. The subject of one panel is the Flight into Egypt. St Joseph leads a mule which bears the Virgin and Infant Christ through a flowery meadow. In the background are trees beside a winding stream, and a distant building. The side borders consist of flowers and fruit with small seated lions, the top and bottom borders are filled with the inscription, *NON DONVM SED DONANTIS ANIMVM*.

The other panel shows Christ and the Woman of Samaria. In a flowery meadow, Christ is seated at the well, from which the woman draws a bucket, a ewer stands in front. In the background three disciples and two Samaritans are approaching. The narrow border consists of diagonal stripes.

The panels, which appear to be of English origin, date from the second half of the sixteenth century.

111 by 8 in., T 85—1913, 115 by 83 in., T 86—1913

In the Elizabethan period the tapestry factory founded by William Sheldon in the Midland counties was producing the large tapestry-maps now belonging to the Bodleian Library and the Yorkshire Philosophical Society. Smaller works in tapestry were also woven in England at the time and the similarity in style between these and the two panels above described point to the conclusion that the latter were produced in England.



LINEN TEXTILES FROM EGYPT



FIVE fragments, which probably formed part of a hanging, dyed by the resist process in blue on white linen. The largest fragment, of which the subject is evidently the "Communion of the Apostles," shows, advancing towards the right, three figures who can be identified by the names, Thomas, Mark, and Peter, which appear in Greek characters.

Two other fragments each show two figures advancing towards the left, but there is no inscription to aid in their identification.

In all the fragments is seen a broad border of conventional stem and leaves, in four cases a diaper of rosettes occurs, and in two there is a narrower floral border.

Coptic, fifth—sixth century

3 ft by 1 ft 11 in, T 58—1914, 1 ft 8 in by 1 ft 4 in, T 58*a*—1914, 1 ft 2 in by 1 ft 6 in, T 58*b*—1914, 1 ft 7 in by 10 in, T 58*c*—1914, 1 ft 2 in by 10 in, T 58*d*—1914

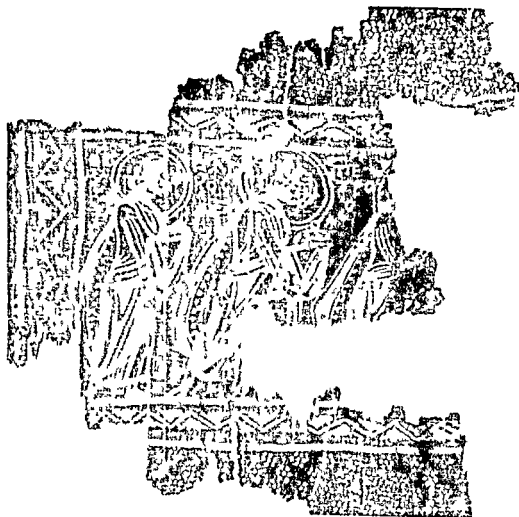
Textiles of this nature were probably produced by punting the desired pattern in melted wax, which, while locally resisting the action of the dyeing vat, was afterwards removed by heat or other appropriate treatment. Nearly all the known examples are believed to have been excavated at Akhmim, in Egypt. They are far from numerous and the acquisition of the present pieces gives this Museum a better collection than can be found elsewhere. Where figures are seen, they almost invariably represent Christian subjects, as in the examples described above. A remarkable hanging in the Louvre forms an

exception. It was found at Antinoe and represents scenes in the story of Semele and Bacchus.

A child's tunic of the same character though rather later in date in which the rosettes of a simple diaper pattern were evidently formed with a hand stamp charged with the wax must be one of the earliest known examples of a printed textile and perhaps indicates a connection between these resist dyed fabrics and the origin of the more common process of printing the whole of a pattern from incised blocks of wood or metal.

Victoria and Albert Museum *Catalogue of Textiles from the Burial Grounds in Egypt*
III 19 2 p 67 Nos 789 792 pl 22

For an account of some resist dyed stuffs see J Strzygowski *Orient oder Rom*
p 109 Victoria and Albert Museum *Catalogue* (as before) pp 60 ff



THE CROMWELL MAZER



mount

MAPLE-WOOD mounted in silver-gilt, the broad splayed rim decorated with enriched mouldings and a border of rayed ornament. The "print" in the middle is engraved with the Virgin and Child enthroned, originally enamelled, set in a raised circular

English, second half of fifteenth century

Height, 3 in., diameter, 8 2 in

M 129—1914

The mazer bowl, a favourite drinking-vessel of the Middle Ages, derives its name from a root-word referring to the spotted nature of the maple wood from which it was made, disagreeably familiar to the present day in the word measles. The mazers which have come down to us were probably used for spiced wine or other liquor somewhat above the common quality of beer, since they are usually mounted with a rather massive border of silver and with a "print" or medallion set in the bottom. This print is often ornamented with a religious device or subject. In the present example the subject is the Virgin, with the Child on her knee seated on a throne of architectural character.

The lip mount is unusually wide and handsome. Its splay has the boldness characteristic of Gothic art and the splendid colour of its ancient gilding is very notable. The shape of the bowl is wide and shallow, in contrast with the deeper and more upright shape of the fourteenth century seen in the Rokewood Mazer in this Museum (M 165 -1914), in which the print bears the sacred monogram and a jesting verse runs round the lip.

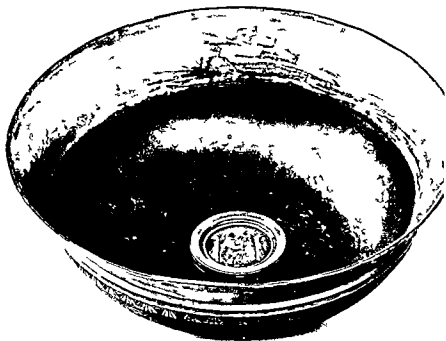
The Cromwell Mazer was acquired by the late Mr Jeffery Whitehead from a member of the Lambert family at Hull descended from Cromwell's

general of that name. On the foot are portions of a label with remains of an inscription in writing of considerable age, which appears to read, 'R[ichard] Cromwell left this with me & likewise the

From the Jeffery Whitehead and H. D. Ellis collections

Victoria and Albert Museum, *Catalogue of English Silversmiths' Work* 1920 No. 3
pl. 2

Described in *Archaeologia*, L, p. 175 (W. H. St. John Hope, On the English medieval drinking bowls called Mazers) and in C. J. Jackson, *History of English Plate* 1911, p. 624



THE DOI ARMOUR



FULL suit of Japanese gold-lacquered armour, of which the iron and hardened leather portions are attributed to six famous smiths of the Miōchin School working between the years 1230 and 1570

These portions appear to have been made up into the present suit about 1800 for the Doi, a family of the feudal nobility enfeoffed since 1633 at Koga in Shimōsa province, their armorial cognisance, the *tsuchi-guruma* or "wheel of mallets, being represented in the forecrest and elsewhere. This crest bears the signature of Masanobu, IVth Master of the Hamano school of sword-furniture makers (fl about 1800)

M 130—1914

The suit is accompanied by a set of eight certificates (*orikami*) signed by Miōchin Munetō, XXVIth Master of the school and dated for A.D. 1799. In them he describes the pieces of armourer's work forming the basis of the suit, and his attributions for the several parts are as follows

- (1) The Helmet (*kabuto*) By Munemasa Sakon no tayu, IXth Miōchin Master (about 1330)
- (2) The Mask (*mempo*) By Miōchin Narishige (about 1530-60)
- (3) The Gorget (*nodowa*) By Miōchin Katsumasa (about the same date)
- (4) The two Pauldrons (*sode*) By Munemasu Hiōye no-jō, IVth Miōchin Master (about 1230)
- (5) The two Sleeves (*kote*) By Yoshimichi Sakon-no-tayu, brother of the XVIth Miōchin Master, and one of the "Later Three Famous Smiths" (about 1520)

(6) The Corslet (*do*), composed of rows of iron lamellae (*kozane*), those of the eight pendent Taces (*kusazuri*) being of hardened leather By the same as (4)

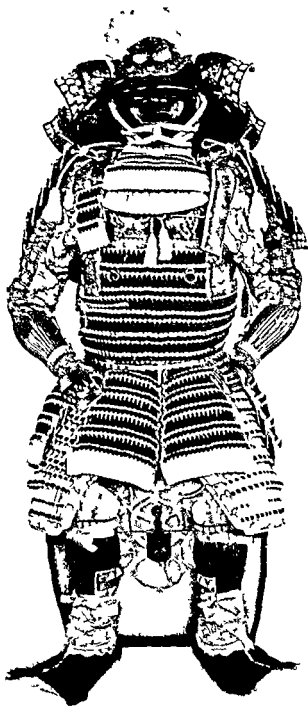
(7) The Apron piece (*haidate*), of which the small-plates (*kawata*) are alternately of iron and leather By Miōchin Nobuhiro, pupil of the XVIIth Master, Nobuyūe (about 1560-70)

(8) The two Greaves (*suneate*) By the same as (5)

The whole of the old work above referred to has been re-lacquered, the crown of the helmet the sleeves, and the greaves in polished black, the remainder in rich mat gold The main lacing throughout is of black silk braid in *kebihi* or "close" style The *ujeri* or textile foundation of the sleeves and apron piece is of light brown brocade with dark blue floral design The peak and some of the other parts, usually covered with dyed leather, are here overlaid with "rayskin-lacquer," having dragon fly designs in black. Except for the "horns" on the helmet, which are of silvered copper in the form of waves, all the metal ornaments and fittings are in fine shakudo (black copper alloy) They include openwork plaques of plum-tree design, with pigeons in the branches as well as the five repetitions of the Doi badge

The suit is supplemented by a pair of black bearskin shoes (as worn by soldiers of high rank only) a pair of silk breeches a military fan and two leather covered armour-chests bearing the Doi badge

In addition to its historical interest, this suit reaches a high level of artistic excellence, as shown by the perfect workmanship of each detail as well as the reserved and dignified richness of its general appearance



THE DANNY JEWEL



PENDENT jewel formed from a half-section of a narwhal's tusk, mounted in enamelled gold and suspended by three gold chains from a ring. The mounting consists of a flat top with arched centre, a circular boss dividing a band on the front, and a strap round the circumference with a flower at its lowest point. On the top are two lion-masks and a flower, for the attachment of the three chains, the back shows portions of a band and a lunette-shaped plaque. The enamelled decoration consists of arabesque foliage on a black ground, and interlacing strapwork in white and greyish blue.

English, second half of sixteenth century

Length with chains, 3.5 in., width, 2.4 in.

M 97—1917

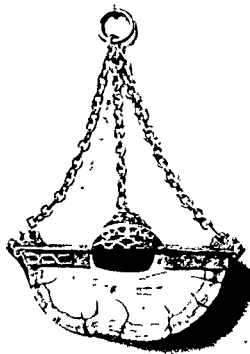
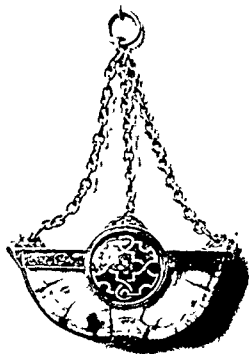
There can be no doubt that this jewel was worn not only as an ornament but as a charm: the narwhal's tusk (the so-called 'unicorn's horn') being regarded in former times as a protection against bad luck, and also as a detector of poison. So general indeed was the wearing of such amulets that the word charm has passed into common use to denote any small pendent ornament. Moreover in the centre of the upper surface is a cavity covered by the arched top, doubtless intended to contain some further protective agent, perhaps a written charm or prescription, and at this point a portion of the mounting has been broken away, as if to extract the contents. The back surface of the tusk has been hollowed by scraping, no doubt for some medicinal purpose.

It is probable that the design was originally completed by a pearl hanging from the bottom, since the flower at this point shows the remains of a ring in

its centre. The main artistic interest of the jewel lies in the decoration of arabesque foliage and strapwork engraved and enamelled on the gold mounting and in the skill with which an unpromising block of material is made the basis of a pleasing ornament. Its history as the former possession of an old Sussex family the Campions of Danny adds to its interest as an authentic piece of English work of the Elizabethan era.

A semicircular pendant of similar design appears in a portrait of Robert Bristow dated 1580 and ascribed to Zuccaro in the possession of Sir Thomas Neave at Dagnam Park, Essex.

Described by H. Clifford Smith and illustrated in *Proceedings of the Society of Antiquaries* Second Series XXVI pp. 235-236.



EMBROIDERY FROM EGYPT



LINEN HANGING worked with coloured wools. Four rows of small trees are worked in dark blue, yellow, pink, and three tones of green. Between these rows are lines of large detached roses in which red is also introduced. There is a border along the top consisting of vine-stems with bunches of grapes issuing alternately from vases and baskets, this border is edged by a wavy stem with tendrils, the colours are the same as before with the addition of purple. Excavated by M. Gayet in the winter of 1898-9 in a burying-ground at Shaikh Shatâ, on the borders of Lake Manzala, about two miles to the east of Damietta, Lower Egypt.

Late Græco-Roman period, probably fourth—fifth century

H 5 ft 2 in, W 3 ft 6 in

T 233—1917

This remarkable hanging claims a place among the most important embroideries which have come down to us from Western antiquity. At the time when it was made, this method of free embroidery was far less commonly employed than the tapestry weaving process, and examples are very rarely found in large dimensions.

Victoria and Albert Museum *Catalogue of Textiles from Burying Grounds in Egypt*, I, 1920 p 47 No 22 pl viii ix

For an account of this hanging and others found with it see A. Gayet, *Le Costume en Egypte*, Paris 1900, pp 67 et seq 229



FRONT OF A TUNIC



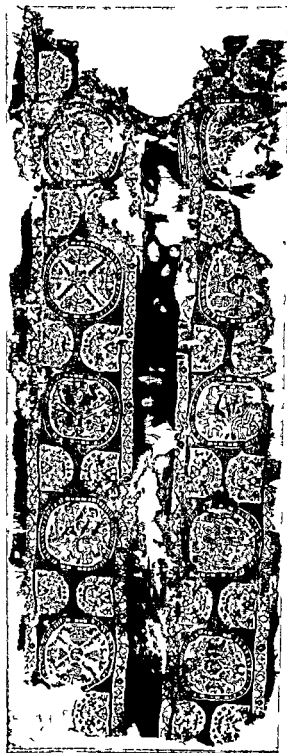
TAPESTRY-WOVEN in coloured wools and linen thread on woollen warps. The ground is purple. Down the front run two broad vertical bands, and enough of the tunic is preserved to show that these were continued over the shoulders and down the back.

The bands are in red, and are each covered with five large roundels and smaller intervening half-roundels in pairs. The former contain various designs in colours on a linen ground as follows: (1) two centaurs holding a basket of fruit between them, a seated woman and a winged boy above, (2) a vine with three boys, one of whom apparently rides on the back of a bird, (3) a lion hunt, (4) two horses and two figures above (? in a chariot, or riding the horses), (5) three figures and a flying boy, (6-10) these are each divided into four quadrants containing baskets of fruit and floral ornament, in the middle of one of the roundels is a boy, and of another an animal. The half-roundels contain floral ornament in colours on a linen ground, and are all approximately alike. A border down each side of the bands contains a wavy floral stem. Two narrow and inconspicuous stripes descending a short distance from the neck represent the shoulder-bands (*clavi*) of the Græco-Roman tunics. The neck is shaped into a curve and edged with a border of tapestry having a pattern of small lance-head leaves in linen thread on a red woollen ground. From a burying-ground in Egypt.

Coptic, probably sixth century

L 4 ft 10 in, W 21 in

F 240—1917



The designs show a modification of various earlier motives, and the bright polychromatic effect combined with the deterioration in the outlines is characteristic of Coptic work produced when the Græco-Roman tradition was dying out. The tunic is a valuable example of this period, when the dawn of the mediaeval age was obliterating the last traces of pagan antiquity.

Victoria and Albert Museum, *Catalogue of Textiles from Burying Grounds in Egypt*,
III, 1922, p 6, No 618, pl II

SYRIAN EARTHENWARE VASE



HE material is a coarse whitish earthenware, coated with a slip of finer white clay to receive the painted decoration in dark blue, and finally covered with a transparent siliceous glaze of somewhat greenish tone which ends in a thick irregular wave near the base, and in the lapse of time has assumed a wide-meshed crackle. The body of the vase is pear-shaped in outline and hexagonal in section, the wide short neck contracts gradually towards the flanged lip. Slightly projecting ribs at the angles divide the body into six panels which are filled with designs of formalized chrysanthemums and leaves amongst a network of tendrils and interlaced stems. Similar foliated stems are painted round the neck.

Syrian ; fourteenth century

Height, 12 3 in , diameter, 9 in

C 413—1918.

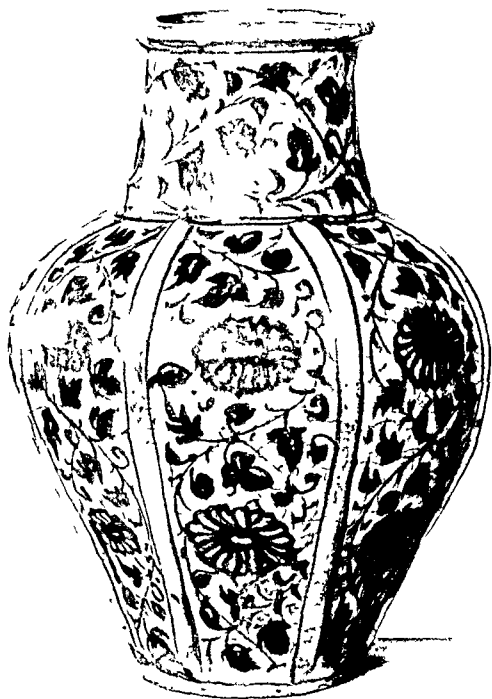
The vase was the property of the late Mr Henry Wallis, who died in 1916, and was acquired for the Museum from his son. Mr Wallis bought it in Sicily, and there is reason to believe that it had been for centuries in that island as part of the large importation of wares from the Near East during the later Middle Ages which provided so powerful a stimulus in design to the painters of early Italian maiolica. Analogous examples are afforded by blue and white fragments amongst the potsherds of earthenware of varied origin found on the rubbish mounds of El Fostât (Old Cairo) but it is believed that no other unbroken vase of this class has hitherto come into the hands of museums or private collectors. The design is closely paralleled on the hexagonal blue and white wall-tiles from the Great Mosque at Damascus, of which there

are numerous specimens in the Museum. About 1400 is the date assignable to vase and tiles alike; and it is probable that they are of Syrian if not actually of Damascene origin. Their design shows obvious analogies with those of the Chinese porcelain of the beginning of the Ming dynasty (1368--1643), a period in which painting in cobalt-blue under the glaze first began to be extensively practised by Chinese potters. There is, moreover, evidence to show that a considerable export trade in porcelain from China to the west of Asia was already in existence at that time, but it remains an open question whether such designs originated in China and were copied in the West, or the reverse was rather the case. However this may be, the vase forms an important link in the transmission of pottery design from the Far East to Italy and the West.

The vase was exhibited for several years on loan at the Museum, and in 1908 in the Exhibition of the Burlington Fine Arts Club, London. A drawing of it by its late owner appears in his work cited below.

Burlington Fine Arts Club, Exhibition of the Faience of Persia and the Nearer East, 1908, Catalogue, p. 2 (Case A, No. 3)

Henry Wallis, *The Oriental influence on the Ceramic Art of the Italian Renaissance*, 1900, p. 21, fig. 20



PERSIAN EARTHENWARE DISH



THE dish is a fine example of the accomplishment of the Persian potters of the middle ages. As usual in ware of this description, the surface for the painted decoration is provided by a coating of fine white clay over the coarser-grained body of greyish tone. The salient motive of the design, painted in a black pigment of slightly greenish tone, is a spotted hare in a thicket of foliage, left in reserve against a dark background within a ring of zigzag pattern, the leaves are painted over with a clear turquoise blue forming a rich contrast with the underlying black, the figure of the animal standing out in white. The wide fluting into which the upcurved border of the dish is fashioned is painted internally with two alternating motives of foliage and dots clustered about radial stripes, enhanced with touches of turquoise and greyish cobalt-blue of varying intensity. On the outside the fluting forms convex panels filled alternately with closely set dots and dashes and with a single row of dots in black and cobalt blue.

Persian, thirteenth century

Height, 2 3 in., diameter, 7 in.

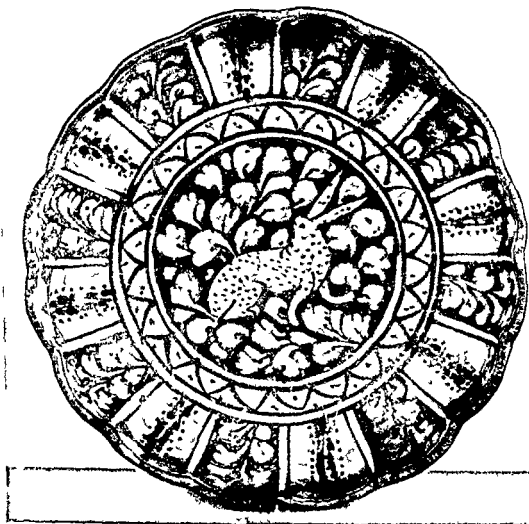
C 414—1918

The freedom with which the old Persian potter handled his brush, applying its strokes with rapid dexterity to an absorbent ground from which no erasure was possible, compels our admiration no less than the sureness of judgment shown in the distribution of the colours, the effect of which is enhanced here

and there by a delicate spangling of iridescence due to incipient decomposition of the surface of the glaze.

The dish came from the same source as the vase immediately preceding. Its former owner, Mr. Henry Wallis, describes the circumstances of its discovery in his work cited below. It was found, he tells us, in 1886 along with four other plates or dishes by "workmen engaged in digging the foundation for a house in a Persian town." Information as to the precise locality was withheld by the gentleman to whom the objects were consigned "for reasons entirely apart from any discussion of their date or attribution." As throwing light on the question of date, the author points out the *similarity of* the animal drawing on four of the dishes to that on Persian lusted tiles bearing various dates in the thirteenth century.

Henry Wallis, *Notes on some examples of early Persian Pottery*, 1887, pp 3 6



F. ARABIC-WARE DISH, PROBABLY SYRIAN



THE material, like that of the two foregoing pieces, is a coarse granular greyish-white earthenware the surface of which is coated with a fine white slip. Upon this slip is a painted design composed of three lozenge-formed compartments radiating from the centre to the extreme edge of the rim, with oval compartments between them. The compartments are bounded by broad bands of brilliant cobalt blue. Within them are interlaced arabesques in black. The intervals of various shapes between the compartments are filled in with closely set foliage on coiled stems, and dots in the interspaces, also painted in black. The whole is covered with a siliceous glaze of pale greenish-blue tone. The glaze has collected in a thick pool in the middle of the dish, which is deeply depressed, on the outside, which is devoid of painted decoration, it stops short in an irregular wave, leaving bare the high foot-ring and the space within it.

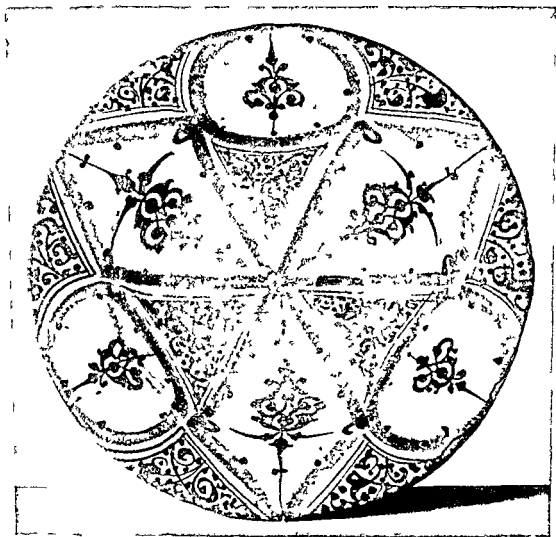
Probably Syrian, fourteenth century

Height, 2.8 in., diameter, 9.6 in.

C 415—1918

Formerly the property of the late Mr. Henry Wallis, by whom a drawing of it is reproduced in his work cited below, where its probable Syrian origin is suggested.

Henry Wallis, *The Oriental influence on the Ceramic Art of the Italian Renaissance*, 1900 p. xviii fig. 12



CHARITY GROUP IN TERRA-COTTA



HE figure of Charity, wearing a curious head-dress resembling a halo, is seated, a struggling child, crouched on her left knee, tugs at her dress to bare her breast. With her right hand she holds another child who stands beside her grasping a fruit, to her left a third child, crying angrily, kneels on the ground. The group, which was originally painted, shows some traces of colour and gesso still remaining.

Florentine, second half of the fifteenth century

Height, 23.5 in

A 56—1920

This interesting group is the work of a pupil of Donatello who seems to have been active in Florence towards the close of the fifteenth century. He has been appropriately named by Dr. von Bode the 'Master of the Unruly Children' (*Meister der unartigen Kinder*) on the strength of two charming little groups of children fighting of which one is in this Museum (253—1876) and one at Berlin. The artist had a habit of repeating and re-arranging his figures—the two children on the ground beside the Charity are closely similar to those in the group of children fighting, while the central figures re-appear as the Virgin and Child in a statuette at Berlin—and there are three or four versions of the Charity group in existence, one of them (with the head of the main figure restored) at Birmingham. All of these show considerable variations. The present group is generally admitted to be the finest.

Few of the minor artists of the Italian Renaissance are as attractive as this very individual and easily recognizable Master. His romping or quarrelsome children derive directly from Donatello's but they are treated in a lighter

spirit altogether. Even when he was representing the Virgin and Child the same playful touch prevails. He worked almost entirely in terra-cotta, and on a moderate scale; the only carving in stone which has been identified as by his hand is a noble fragment of a console in this Museum (5769-1859) decorated with two winged and struggling boys.

The group was originally acquired for the Zeiss collection (Berlin) about 1896, in Florence; it was exhibited in the *Renaissance-Ausstellung* at Berlin in 1897. After the death of the owner the collection was sold in London (1920) and the group was subsequently purchased from his widow.

Described and illustrated in the Catalogue of the Zeiss Collection (Berlin, 1900), p 6, pl 5 The best account of the work of the "Master of the Unruly Children" is to be found in Dr von Bode's *Florentine Sculptors of the Renaissance*, London, 1908, pp 158-162.



HEAD OF A SAINT

BUST IN PAINTED LIMWOOD



HER head is turned slightly towards the left shoulder, looking downwards, the heavy, chestnut-coloured hair is parted in the middle. The dress is delicately patterned in blue and gold, the loosely draped mantle in gold and golden red.

Italian, first half of the seventeenth century

Height, 22 5 in

A 57—1920

This pathetically beautiful head is directly derived from that of the statue of Saint Susanna in the church of Santa Maria di Loreto at Rome, the work of François Duquesnoy, better known by his nickname of "Il Fiammingo" (b 1594, d 1643). There is a contemporary bronze bust on a smaller scale, representing the same head of which examples are to be seen at Vienna and elsewhere. It seems hardly possible to say whether in the present instance it was intended to represent Saint Susanna, Saint Mary Magdalene, or another Saint.

Apart from its own peculiar charm the head has an added interest from its likeness in certain respects to the world famous wax bust of a girl in the Wicar Museum at Lille, which has been ascribed at various times to no less artists than Raphael and Leonardo da Vinci, but which may not improbably be assigned like the present head, to the seventeenth century.

The resemblance in sentiment between this coloured wood bust and the paintings of the great contemporary Florentine artist Francesco Furini (b about 1600, d 1646) is very remarkable.

The bust was originally placed, with a companion bust of Saint Sebastian,

in the church of a decayed village in Canton Ticino, near the Italian border, it was acquired for the Zeiss collection in Berlin towards the close of the nineteenth century. After the death of the owner and the sale of the collection in London it was acquired from his widow with the preceding number.

Described and illustrated in the Catalogue of the Zeiss Collection (Berlin 1900) p. 15, pl. 20. The relationship of the bust to the work of Il Fiammingo is discussed by Dr. Julius von Schlosser in the Austrian *Jahrbuch* XXXI, 1913, p. 204, and in *Werke der Kleinplastik* I, 1910, p. 16; reference may also be made to the remarkable article on Il Fiammingo (s. Duquesnoy), in Thieme's *Lexikon* by the late Dr. Sobotka.



XV

CROSIER HEAD OF AN ABBOT OF HYDE



THE volute, decorated with foliage, rises from a plain knop, with a cylindrical casing for the top of the staff below. The whole is made of copper, heavily gilt (The necking above the knop was wanting, and has been restored in wood.)

Dug up about 1788 in excavating foundations for the Bridewell prison on the site of Hyde Abbey, Winchester. It was found lying at the head of a stone coffin, and was no doubt the crozier of one of the abbots of Hyde buried with him.

English, early thirteenth century

Height as restored, 12.35 in., diameter of crook, about 4 in.

M 88—1920

Hyde Abbey founded by King Alfred, and known as the New Minster (to distinguish it from the cathedral priory of St Swithun or the Old Minster) was removed from its original site to a position outside the north gate of Winchester in the year 1110. The date of the crozier head is shown by the style of decoration to be about a century later. The lobed leaves and granular knobs are the conventional rendering of vine foliage and fruit of the period. They are separately wrought and soldered or welded on to the eight-sided solid stem which curves in a graceful volute to form the crook. (The lowest leaf was

originally soldered also at the side to the stem, but has become detached.) At the lower end, the stem is sheathed with a casing which expands into a socket for an internal brass tube, holding together the various members—the crook, the plain lenticular knop, the necking above it (restored in wood), and the cylindrical member below which formed the top section of the staff.

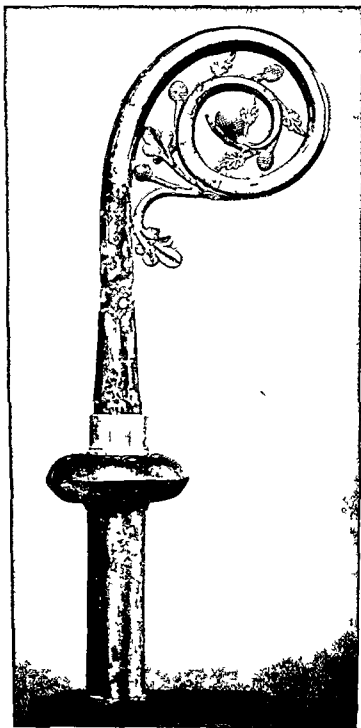
The staff itself was of wood, and a length of about three inches of the end of it remained within the internal tube, but has been removed and preserved separately, to admit an oak stem for support. The sheathing of the base of the crook has somehow been twisted, so that its faces no longer coincide with those of the crook itself; a corroded patch at the junction suggests that the napkin for holding the crosier may have been attached here and have retained the moisture which has also eaten away one side of the knop.

It is impossible not to admire the grace and vigour of this piece of work, a good illustration of the mediaeval craftsman's sense of form and mastery of simple technique.

It was acquired by the late Mr. George Percy Elliott, barrister-at law, when on circuit at Winchester, from whose grand-daughter it has been purchased

Victoria and Albert Museum, *Catalogue of Pastoral Staves*, 1924, No. 1, frontispiece. An interesting comparison is offered by two slightly earlier examples, and a fragment of one almost contemporary, found in the graves of bishops of St. David's (See *Archaeologia*, LX, pl. 53.)

For the discovery of the crosier, see Milner's *History of Winchester*, 1798, II, p. 227. The destruction of the remains of Hyde Abbey in 1788, when the grave of King Alfred was desecrated and his bones scattered, is dealt with in *Archaeologia*, XIII, 1800, p. 310.



OVAL PECTORAL CRUCIFIX IN MORSE IVORY



CHRIST hangs on a sunk cross with splayed ends, above His head is the Hand of God (*Dextera Dei*) issuing from a cloud, and on each side are the Symbols of the Evangelists in four circular medallions. The rim of the cross is pierced with thirteen holes, and the back is hollowed to contain a relic

Perhaps English, eleventh century

Height, 3 5 in, width, 2 25 in

A 10—1921

The pectoral cross is worn on the breast of a bishop or abbot as part of his pontifical habit. No other example of quite this type and date is known but the work shows considerable similarity to that of two smaller and simpler crosses: one in bone, found at Lewes in Sussex and now in the British Museum (Dalton, *Catalogue*, No 35; Goldschmidt, *Elfenbeinskulpturen*, II, No 69), and one in morse (i.e. walrus) ivory, found at Herlufsholm in Zealand, and now in the National Museum at Copenhagen (Goldschmidt II, No 70). Neither of them has the symbols of the Evangelists. For these the nearest parallel is to be found in an ivory panel on the binding of a manuscript in the British Museum (Dalton, No 56; Goldschmidt, II, No 68).

The pierced holes were probably intended for pegs to fasten on a cover of metal or ivory at the back over the relic which the cross contained; the little crucifix at Copenhagen has a similar hollow place for a relic. The carving is much worn by use; walrus tooth is a softer material than true elephant ivory.

The date of this interesting crucifix is probably in the eleventh century, as to its nationality it is difficult to speak with certainty. It was acquired from

a collection in the West of England, but nothing is known of its earlier history. The crucifix from Lewes is accepted by Mr. Dalton as English, and certainly shows analogies with English monumental sculpture, like the stone roods at Romsey and elsewhere; but Dr. Goldschmidt, who classifies the crucifix from Herlufsholm as possibly English, regards the Lewes crucifix as an importation from the Lower Rhine. The panel on the British Museum binding is regarded both by Mr. Dalton and by Dr. Goldschmidt as of Germanic origin, and it is to this that the figures on our pectoral crucifix show the closest likeness.

Another *morse ivory crucifix* of the same group has since been acquired by the Museum (A 80—1923), for which an English origin can perhaps be claimed with rather more confidence.

The works referred to are

O M Dalton, *Catalogue of the Ivory Carvings of the Christian Era of the British Museum*, 1909

A Goldschmidt, *Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser*, II, 1918



THE GODSFIELD PYX



CYLINDRICAL box with conical cover, cast and turned in bronze and heavily gilt, both parts engraved with a band of hawthorn foliage

Found in February 1870 in grubbing a hedge near the preceptory of the Knights Hospitallers at Godsfeld, three miles from Alresford, Hampshire

English, first half of fourteenth century (The finial restored)
Height, 4 5 in, diameter, 2 95 in M 360—1921

The foliage which decorates this object consists of triple pointed leaves springing from scroll stems, set off by a roughened ground produced by the simple process of wriggling a narrow graving-tool. The character of the foliage points to the first half of the fourteenth century as the period of its execution, and the work is done with the sureness and freedom characteristic of mediaeval art. Slightly moulded plain borders enclose each belt of foliage above and below.

At the top a new cross finial has taken the place of the original which had been at some time removed, and in front a hasp and one of its hinge-loops are lost from the fastening. The middle of the hinge on the lid has been renewed in order to keep the two parts of the pyx together. Both parts are solid castings in bronze and the marks of turning on the lathe are clearly seen inside. The gilding, by the old mercury amalgam process is of excellent quality, and except where worn away by handling, or destroyed by the pick of the finder (?) on the bottom, is in good preservation.

It is a good example of what was probably the usual form of pyx, to hold the consecrated host in churches of the humbler kind in this country in the

thirteenth and fourteenth centuries. An example of the fifteenth century, raised on a foot, is in the Ashmolean Museum, Oxford.

A preceptory (or commandery) of the Knights Hospitallers of St. John of Jerusalem was established at Godsfield by Henry of Blois, Bishop of Winchester and brother of King Stephen, in 1138. The building, consisting of a house and chapel in one, still stands, and is used as a granary on Godsfield Farm. The pyx was found while grubbing a hedge called Wield Row near this building, the two parts having been detached and separated, perhaps in ploughing. It is reasonable to conclude that it was the pyx of the preceptory chapel.

It has been acquired from the niece of the late Mr. A. Houghton, the former owner of the property. Inside is a label —“ P^YX found Wield Row Godsfield Hants when the Row was Grubbed Feb^r 1870 ”

Illustrated in Proceedings of the Society of Antiquaries, 12 December 1918, Second Series, XXXI, p. 63 (The final has been added since)

For the pyx at the Ashmolean Museum, see C. J. Jackson, *History of English Plate*, 1911, fig. 386



JACOBEOAN TANKARD



MADE of silver richly gilt, with tapering body boldly chased with floral scrolls and bands of guilloche, the domed cover and foot repoussé with fruit and cartouche-work. Formerly the property of the church of St Benet Fink in the City of London now destroyed

English London hall-mark for 1607-8

Height, 8 3 in , diameter (foot) 4 6 in

M 1—1923

A remarkably fine example of the kind of tankard in use in the reigns of Elizabeth and James I. It is much narrower and more tapered in shape than the tankards of later times. Further the body is diversified with projecting mouldings a wavy band above and a bold ring below cast with patterns in low relief to which the handle is fastened.

On the front is a shield engraved with the initials of a former owner and his wife T M R. The thumb piece in the form of a winged mermaid is hinged to the top of the handle, which is engraved with foliage. The lid is surmounted by a rayed button with turned finial.

Inscribed on the bottom with the weight '21 oz 7 dw^{ts}' in writing of the period.

The church of St Benet Fink (so named from Robert Fink who rebuilt it) in the City of London to which this piece of domestic plate was doubtless given by some pious donor was pulled down in the latter part of the nineteenth century. From the funds provided by the sale of the site, the church of St Benet Fink Tottenham was built to which the tankard was transferred and from which it was later acquired, under a Faculty by the Museum.

See E Freshfield Jun. *The Communion Plate of the Churches in the City of London*, 1894 p 93 and plate I (No 11)



CHINESE LACQUER BOWLS
FOR INCENSE

PAIR of bowls of deeply carved red lacquer, lined with gilt brass, probably made for ceremonial purposes about the middle of the eighteenth century. The principal decoration consists of intermingled prunus trees in blossom, peonies, bamboo, and rocks, with four birds (? crows) in high relief on diapered ground, and with borders of arabesque ornaments above and below. The feet have bands of fret pattern and gilt brass rings, and on the base of each is the six-character seal of the Ch'ien Lung period. The decoration of the bowls is practically identical, and each has a five-footed stand of carved hard-wood with conventional patterns in openwork.

Chinese, middle of eighteenth century

Height, 2 8 in., diameter, 4 5 in.

W 24, 24a—1923

These bowls well illustrate the precision and delicacy with which the lacquerers of the Ch'ien Lung period worked in this most difficult medium. The carving is in unusually high relief for the size of the objects, and is executed with remarkable spirit. The treatment of the plants, flowers, and birds is realistic to a degree, but the distribution of the subject is so well done that an entirely satisfactory decorative effect is easily secured.



CHINESE JARS IN CARVED RED LACQUER



THE main decoration of this pair of jars consists of four large scrolled panels each having two Chinese Sages with boy attendants, in a rocky landscape with trees, pavilions, bridges, etc. In the angles above and below these are the Eight Buddhist Emblems of Happy Augury (*Pa Chü-hsiang*) with foliated ornaments, and borders of conventional ornaments. The necks have bunches of flowers, and the covers, panels of flowers and four compartments each, with a Chinese Sage and boy attendant. The whole is on diapered ground, the interior and bases black, and each has a hard-wood stand, with incurved lotus-leaf supports.

Chinese, middle of eighteenth century

Height, 15.5 in., diameter, 9.3 in.

W 171, 217—1923

These jars are especially interesting in regard to their form which, although common in porcelain, is rarely met with in carved lacquer. Another unusual feature is the use of lead in the rim of the hat shaped covers—a device which adds greatly to the stability of the whole jar. The carving is of unusual depth—more than one-eighth of an inch without taking into account the diaper, and the details of the ornament, though having the somewhat formal characteristics of the period, are of exceptional quality.



XXI

CHINESE VASE IN CARVED RED LACQUER

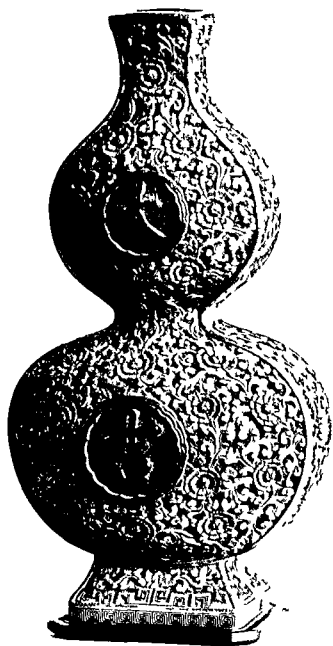


VASE in the form of a gourd-shaped bottle with narrow waist, flattened sides, and rectangular mouth and foot, the latter with hard-wood base. The ornament, in carved red lacquer, consists of conventional chrysanthemum flowers and foliage on diapered ground, with a double border of fret pattern at the foot. On each side are two inserted gilt brass medallions chased with floral patterns, the upper having in dark blue enamel and in bold relief the character *Ta* (great) and the lower, *Chi* (luck)

Chinese, late eighteenth century

Height, 15 in, width, 7.5 in, depth, 5 in W 231—1923

This vase affords an unusual example of the flattened and conventionalised double gourd shaped form, and is interesting as illustrating the very rare use of enamel in combination with lacquer. The mouth and one of the upper characters have been repaired.



THE VIRGIN AND CHILD

RELIEF IN MARBLE



HE Virgin, seen to the shoulders only is turned slightly to her right, the Child lays His hand on her neck. The whole is in the lowest possible relief. The top of the slab has been broken away, on the flat moulding of the base a shield is carved.

Italian (Sienese) second half of the fifteenth century

Greatest height 13.5 in., width, 15.5 in.


A 5—1924

This exquisitely beautiful though fragmentary relief is closely related in style to the paintings of such Sienese artists as Sano di Pietro (1406-1481) and Matteo di Giovanni (c. 1435-1495). Perhaps the nearest analogy in sculpture is to be found in a marble relief in this Museum (7473—1861) and in another now in the picture gallery at Savona north of Genoa. All three are in very low *stiacciato* relief, and all three derive ultimately from Donatello.

The present relief was acquired at Naples by the late Mr. Bishop, formerly British Consul in that town, about the middle of the nineteenth century, and is said to have come from the church of the Incoronata. The similar relief in the Museum already referred to was also acquired at Naples, and it seems possible that both are the work of one of the Sienese artists who (like Francesco di Giorgio) were employed there. The upper part, which must have been split off by nails used to fasten on a metal crown, has been replaced by a coarsely carved later addition, not shown in the photograph here reproduced.

The relief was at one time painted almost all over the surface, and the removal of this paint has left some slight discoloration. The arms on the tiny

SILVER TAPER-STICK

 T stands on a foot pierced with the inscription QVREN
ANN 1702, and is further inscribed on the collar at
the base of the stem, HIS HIGHNESS PRINCE GEORGE
^L_{SS} ANNO DOM 1702 Made by Edmund Proctor

English, London hall-mark for 1702-3

Height, 4 45 in, diameter (foot), 3 2 in

M 235—1924

Circular, with slightly domed foot rising in the middle to a tapering boss separated from the baluster stem by a collar pierced and engraved with leaves

From the point of view of design this little stand for a taper is interesting for the use of pierced lettering, or rather lettering on a pierced ground as the main feature of decoration, and also as an example of the survival into the eighteenth century of a shape in vogue half a century earlier

It was handed down as an heirloom in the family of Charles Kingsley, with the history of having been given by Queen Anne to his ancestress, Mrs Kingsley, governess to the Queen's elder son, William, Duke of Gloucester (the prince whose death in 1700, at the age of eleven conferred the succession to the English throne on the House of Hanover) This history accounts for the inscriptions bearing the names of Queen Anne and her consort Prince George of Denmark It thus has historical associations with the royal family and with a great Englishman of the Victorian era, from a member of whose family it has been acquired

shield at the base bear some resemblance to those of Aragon, but it scarcely seems likely that they are intended to represent them.

Incidentally referred to in Sir Charles Robinson's *Catalogue of Italian Sculpture* (South Kensington Museum), 1862, pp. 110-111, the relief was at that time on loan in the Museum, but has not hitherto been published or described.



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A COMMONWEALTH SILVER CUP



OLDLY chased with decoration of circular panels slightly embossed and roughened with a matting tool, and engraved with a coat of arms Maker's mark, s 4 in monogram

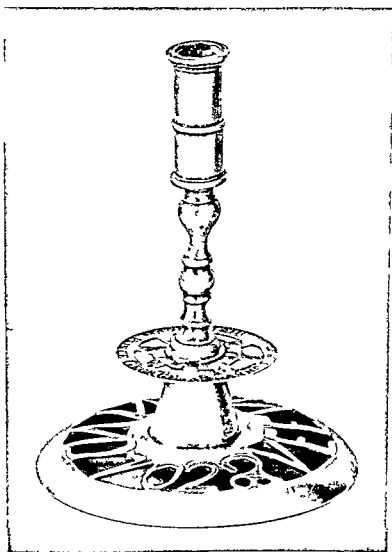
English, London hall-mark for 1656-7

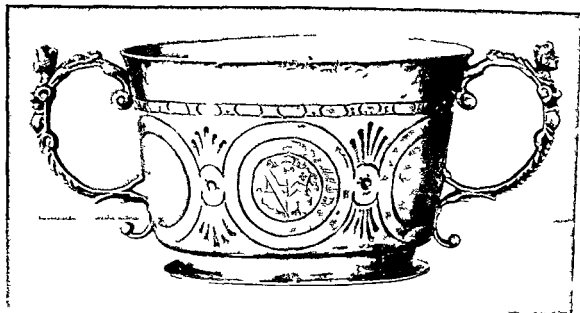
Height, 3 5 in, width over handles, 8 in, diam of bowl, 5 3 in
M 376—1924

A characteristic example of the severely restrained form and decoration used by English silversmiths during the Commonwealth. The handles, cast with demi-figures springing from a scroll, afford the only touch of design of a more imaginative kind.

This is a rather unusually wide and shallow example of the seventeenth-century two handled cup or porringer, used for eating broth with a spoon, and also, no doubt for posset or syllabub those curdled concoctions of milk and wine which warmed the hearts of our forefathers.

The coat of arms (A fess and over all on a bend five mullets, impaling A chevron between three crosses crosslet) has not been identified.





DESIGN FOR AN ALTAR



HIGHLY finished elevation of an altar-piece, surmounted by a tabernacle, which is supported by balusters enclosing a Pietà, between two adoring angels. The retable below is divided into three niches, with a Madonna enthroned in the central space, St John the Baptist on the left, and St. John the Evangelist (?) on the right. The niches, and part of the altar itself, are tinted with red to suggest the employment of coloured marble

Probably by Andrea Ferrucci of Fiesole (*b* 1465, *d* 1526)
Height, 15 in.; width, 7 3 in.

Drawings by Italian sculptors of the Renaissance are surprisingly rare, and it is very seldom indeed that they can be associated with a particular artist. This elaborate design from the Wilton House collection is, however, so obviously related to the work of Andrea Ferrucci (and more particularly to the great altar-piece from San Girolamo at Fiesole, now in this Museum, No. 6742—1860) that his name may at least tentatively be attached to it. The rather exuberant decoration, the red-backed niches, the detached statuettes showing in silhouette at the top, and the mannered movement of the principal figures, all accord with his style; the date is probably within a few years on either side of 1500.

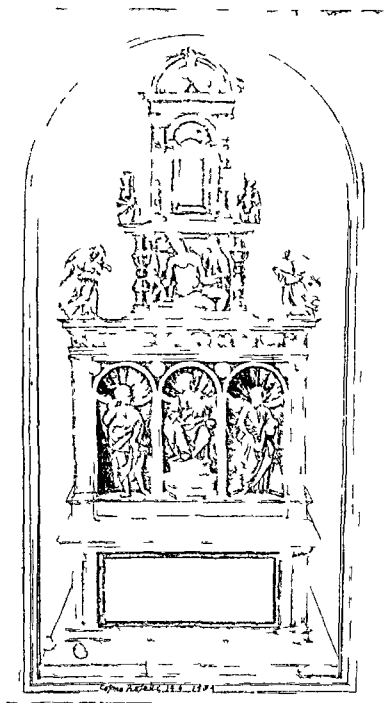
Andrea di Piero Ferrucci was born at Fiesole in 1465, and died apparently in 1526. He worked, under the influence of Francesco di Simone Ferrucci, and so of Desiderio (from whose altar in San Lorenzo the upper part of this drawing is freely adapted) and of Verrocchio, at Naples and at Pistoia, as well as in his native Fiesole, where the cathedral boasts a fine altar-piece from his

hand. His fame spread far afield, for he made two altar-pieces, both still preserved, for churches in Hungary; and at the close of his career he had the honour of being associated with Michael Angelo. Besides the altar-piece from San Girolamo, which is perhaps his finest work, the Museum possesses a beautiful tabernacle (No. 6743—1860) from the same church, very similarly composed to that here illustrated; both in all probability to be dated about 1490—1495.

The drawing is delicately executed with pen and brush in brownish ink, washed with bright red; there is a drawing for a very similar altar-piece, formerly ascribed to Desiderio, in the Uffizi at Florence. The name of Cosimo Roselli (due no doubt to a confusion with Antonio Rossellino) has been written beneath it, perhaps in the eighteenth century; Mr. Strong was reminded of the work of Andrea's cousin, Francesco di Simone (1437—1498), but the resemblance to the younger sculptor's style is far more pronounced.

Published by Arthur Strong, *Drawings by the Old Masters, in the Collection of the Earl of Pembroke at Wilton House*, 1900, No 12, with coloured facsimile reproduction, sold at Sotheby's, 9 July 1917, No 337, and again 27 November 1924, No 41.

The best account of Andrea Ferrucci is to be found in an article by Dr Cornelius von Fabriczy in the *Berlin Jahrbuch*, XXIX, 1908, *Betheft*, pp 10 ff, and in the life with bibliography by Dr. Frid in *The Lexikon*, vol xi, pp 489 491.





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